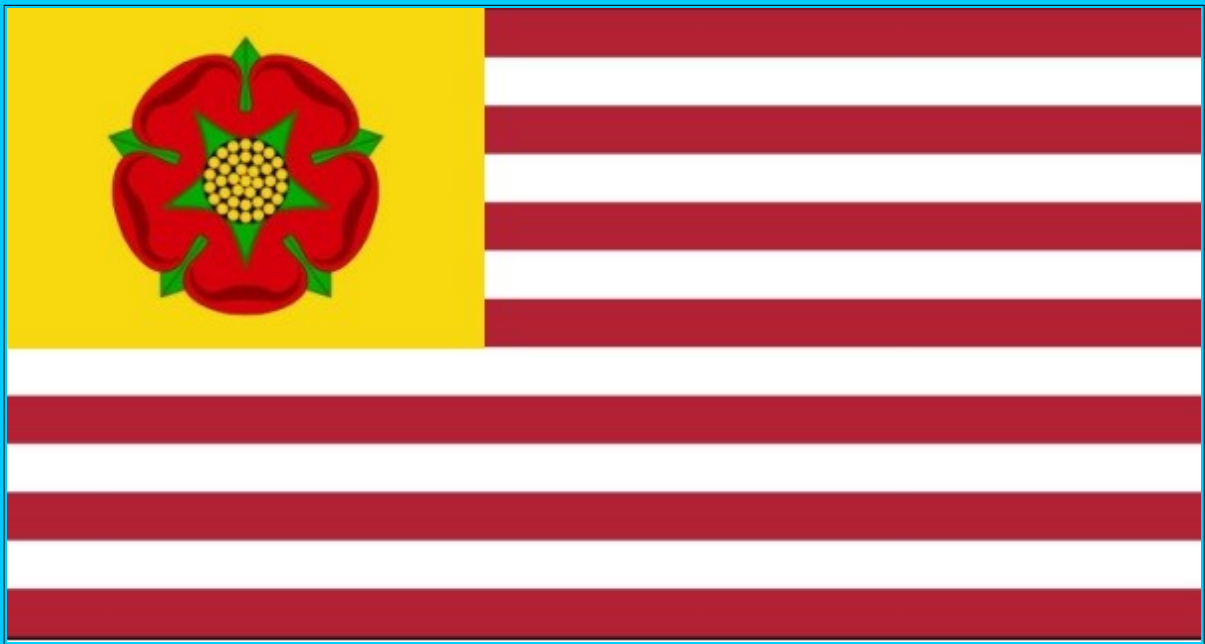


The Lanky Yankees



**Lancashire Clog Makers in
Nineteenth Century United States**

A Preliminary Investigation by

**Michael L. Jackson
Adlington (Lancashire)
November 2021**

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Lancashire Clog Makers in Nineteenth Century United States

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Introduction

While searching online newspaper archives for clog-related reports and advertisements, I spotted two interesting interviews with Lancashire-born clog makers who had relocated to the United States of America. Both interviews were published in newspapers in 1884.

I shared a JPG image of the first interview in the Facebook group of *The Lancashire Society*, but the second interview is longer and harder to share successfully in that way. Therefore I decided to transcribe both interviews, add additional material, and write this short pamphlet.

This decision was influenced by the fact that the title “The Lanky Yankees” amused me, if nobody else. I cannot claim to be the first to find the concept of Lanky Yankees amusing. Vocalist Billy Murray recorded the song “The Lanky Yankee Boys in Blue” in 1908, and in 1917 “Our Lanky Yankee Boys in Brown” appeared, coinciding with the USA entering the Great War. There is also a current business known as *Lanky Yankee*, but my title is not an attempt to cash in on the success of that enterprise, especially as this short volume is only available free of charge.

Other than transcribing the articles, and adding a little extra material, I am not claiming to have done a great deal of research at this stage. My aim is to draw the existence of Lancashire clog makers in nineteenth century USA to the attention of the world at large. Furthermore, both articles make some interesting points about styles of clog dancing, in particular the differences between the Lancashire and American styles. Some readers might not be familiar with American clog dancing, so I hope that this booklet gives them food for thought. I will do more research in the longer run, but it might be a while before I write something in more detail about clog makers and clog dancers in the USA.

Perhaps my main input to this volume is the flag on the cover. Before anyone picks me up on the Lancashire Flag used in places of the stars, I do know that the red rose on yellow background was registered as the official flag of Lancashire only in the late twentieth century, a hundred years or so later than the date of the interviews. Historically Lancashire’s flag had a white background, but a town in Scotland registered its flag, consisting of red rose on white background, first. A new background had to be registered for Lancashire’s flag, yellow was chosen, and most people in Lancashire now recognise the red rose on yellow background as the county’s flag.

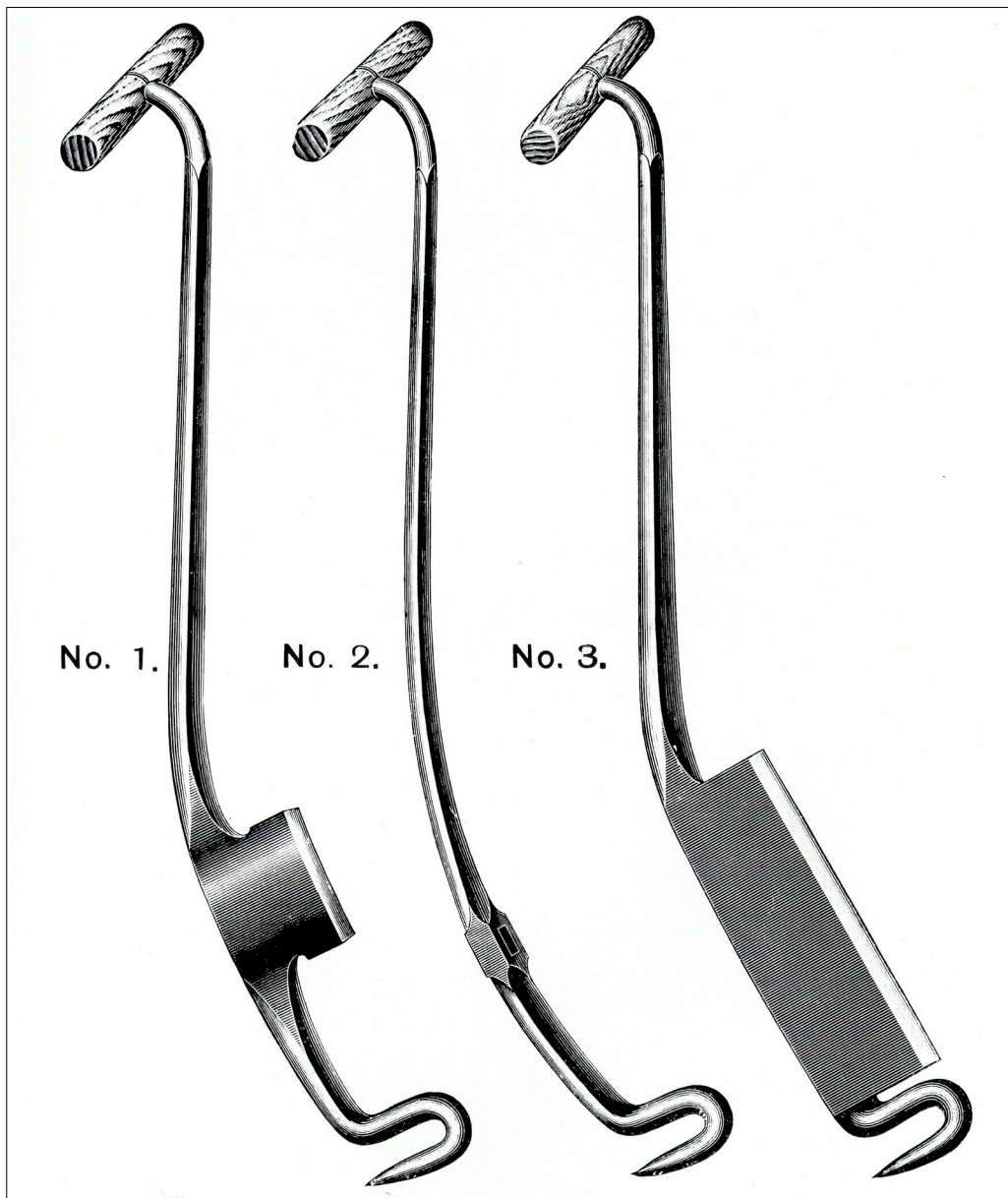
Introduction

Acknowledgements

Thanks to the US Library of Congress's *Chronicling America – Historic American Newspapers* for the American articles and advertisements, and the National Library of New Zealand's *Papers Past* archive for one of the articles.

This document has been prepared using the free LibreOffice suite, in particular LibreOffice Writer.

Free PDF tools available via <https://jpg2pdf.com/> were very useful.



Cloggers' knives such as these made by Henry Carter in High Burton, Yorkshire, were used by Lancastrian cloggers in the United States

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I am not sure for how long I have known that clogs were made in the United States of America, and that there were Americans who danced in these wooden soled shoes. Probably more years than I care to remember. A few years ago we even bought a pair of antique dancing clogs from the USA. Unfortunately I cannot be certain that they were made there, because in the nineteenth century some Americans imported clogs from Britain, and more recently an American tourist might have found dance clogs in a British antique shop and taken them home to the States. To a limited extent clogs were exported from America to Britain in the nineteenth century, so who knows from where our dancing clogs originated.

My long-term aim is to research and document clog making and clog dancing in the United States. There is some material already about American clog dancing, but I would like to present my own viewpoint if I find any new information worth publishing. However, this will not happen in the foreseeable future because I already have a backlog of material to publish on subjects closer to home.

When an opportunity arises, I will put current research to one side to work on something which can be brought to a conclusion more promptly. That was the case several weeks ago when we obtained several postcards of American clog dancer Fanny Fields. "Happy Fanny Fields", as she was known, performed in Britain from 1901 to 1913, and I write a brief biography of her earlier this year.

I am in a similar situation, having found interesting articles about Lancastrian clog makers living in the United States while I was searching for other clog-related material. I think it is worth pausing other work to make the articles available. They have some interesting things to say about clog making and clog dancing in the United States of America, and people nowadays might not be familiar with the issues discussed in the interviews.

The *Philadelphia Times* interviewed a "Lancashire manufacturer" of clogs called Charles Halliwell in 1884, and that article was republished in other American newspapers.

A POETICAL CLOG-MAKER.

How He Turns Out Dozens of Wooden-Soled Shoes Every Day.

"Want to see me make a pair of clogs?" said a Lancashire manufacturer of those articles to a *Times* reporter yesterday. "Well, first I take this block of wood—it's well-seasoned poplar—and with this knife o' mine I begin to trim it into shape."

Charles Halliwell, the only clog-maker in Philadelphia, has a little back shop on Frankford Avenue. His tools consist of a huge chopper on a hinge, something like a paper or tobacco cutter, and two gouges of equally gigantic dimensions for scooping the shape of the foot in the soles and for making a groove in the edges to nail the upper to. [See the illustration of cloggers' knives in the *Introduction*.]

"When I have got the shape cut," said he, using the big cutter with the same ease as one would a pocket-knife, "I hand the sole to my wife and she nails the upper on, with a welt around the outside. We make on an average twenty pairs a day, that's 100 in a week, because I always saw up my timber on Saturday. The principal people who use clogs in this country

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are dyers, tanners, brewers, butchers, chemical workers and miners. A pair of clogs costing \$1.50 will wear five or six months."

"Do you make any fancy clogs—for stage wear, for instance?"

"Not so many in this country, but in England I used to make plenty. I made the pair Jimmy Stokes, the great dancer, wore when he went to Brussels and danced before the King and Queen of Belgium."

"Is clog-making a good business in England?"

"Not so good as it was. That's why I came over here. I dare say that you don't know that in the reign of Queen Elizabeth clog-makers were compelled by law to use certain kinds of woods for soles for fear they should exhaust the forests. Clogs are not so generally worn over there nowadays. They're a deal more comfortable than boots, though—at least I think so."

Mr. Halliwell combines with his business the poet's art and his sign displays a specimen of powers in this line. A series of verses setting forth the advantages gained by using his wares ends with:

Then give them a trial, the plan is worth trying.
They'll save your hard cash by not constantly buying;
The material is good, you may wade through a bog;
Come pay me a visit, the sign is "The Clog."

—*Philadelphia Times*

The Hickman Courier (USA), 28th November 1884 and The Republican, 29th November 1884

The use of poplar to make the soles is interesting. A variety of wood types were used for clog sole making in Britain, but alder and beech were more often used than poplar. Perhaps local availability of cheap timber was a factor in Philadelphia?

Is it just a coincidence that Philadelphia had a clog maker working there in 1884 and that there was a notorious clog fight in the same city the preceding year?

Reports of the inevitably gory clog fight appeared in a number of newspapers, and some reports included considerable detail about the bout. Some readers might prefer to skip the following report. This rare description of clog fighting or purring gives us a good idea as to why the "sport" was never included in the Olympics.

"Purring"—A Brutal Exhibition.

Robert McTevish, the victor in the "purring" or shin-kicking match in Camden last March, has been persistently challenged ever since by George Grabby, an English miner, who was present at the conflict, and then expressed a determination to challenge the winner. It will be remembered by those who read a description of the brutal spectacle that the men used the regulation metal-toed Lancashire clog, and that McTevish's legs were cut and slashed in a fearful manner, while one of his opponent's legs were broken. McTevish, a Welshman and a

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comparatively new arrival in the country, waited a long time before paying any attention to the challenge. He was so much disabled, in fact, that he could barely hobble about for at least a month after the match. When he did get on his feet again he expressed a disinclination to run the risk of being crippled for life a second time, but through the kindness of officious friends he was induced to accept Grabby's challenge. This was in the early part of June, and both men went into training, with the understanding that they were to meet inside of twenty days.

Grabby's wife begged and pleaded with her husband not to begin in America what had so nearly cost him his life in England. Partly to satisfy her, but more to prevent her from carrying out the threat of being present at the struggle if it occurred, the man told her that the match was "off." This interference on the part of Mrs. Grabby resulted in a rather unlooked-for sequel. Monday evening last "Eddie" James and Bob Johnson, two well-known sporting characters about town, who had been delegated to find a suitable place for the meeting, went to McTevish's house and told him of the location, and that everything had been arranged for Thursday night. Then they went to hunt up Grabby. He was not at home, and after a vain search through McLean's, Cleary's and kindred places, the young men decided to leave word in a note. This they did, and ten minutes after they left Mrs. Grabby learned just where and when her husband would risk his precious shins. Thursday night, about twelve o'clock, a party of sixty or thereabouts, who had secured tickets at two dollars each, started for the rendezvous. The principals and their seconds were driven off in carriages. and it was mutually agreed that the kicking should begin as near two o'clock as possible.

The place selected by James and Johnson was well adapted for the purpose. It was a large room in the rear of a Port Richmond [Philadelphia] saloon, whose proprietor would let it out as willingly for a place of execution as for a Sunday-school, provided he was paid. One of those interested was stationed in the bar-room and another at the door leading to the back room, to guard against any surprise by Mayor King's policemen. At 1:30 o'clock the men began to get ready. Each was provided with knee-breeches, undershirts, and shoulder-straps and elbow-tugs similar to those used in collar-and-elbow wrestling. This, although not according to the rules of the purring ring, was an idea of McTevish, and was accepted without opposition by his opponent. McTevish's clogs were the same he had used in the great match with Tierney in March—hob-nailed, with pointed toes. and fastened with leathern thongs. Grabby's footgear was almost similar. excepting that the toes of his clogs turned up a little more and were, if anything, a little sharper. At McTevish's request the money for which the battle was to be fought was subscribed then and there by the backers and placed in the hands of a stakeholder. As there was only one lamp in the room—a large, old-fashioned affair, with a tin reflector behind it, and that so fixed as to east the liget [sic] all one way, there was some dispute as to position. This was decided by the toss of a penny and Grabby was placed with his back to the light. Eddie James was unanimously chosen referee.

At two o'clock, the men having submitted their feet for inspection to show that there was no protruding nails, James gave the word to "purr." Grabby advanced cautiously and appeared to forget about the shoulder-straps until his second reminded him of it. He took hold with apparent unwillingness, and then began the most brutal and savage contest that two men could engage in. For fully five minutes they sparred with their feet in a manner that was simply wonderful. Blows were countered and returned with the same skill and rapidity as

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shown by men fighting with their fists. Not once in that time did either man more than touch his opponent's skin. Then McTevish, taking a firmer hold on his opponent's collar, lifted his left foot and, after keeping it poised for a moment, made a straight "toe kick" for his opponent's right knee. Grabby deftly avoided the blow by spraddling his legs far apart, and with almost inconceivable quickness brought his left foot around and caught McTevish on the outside of the right calf. The flesh was laid open almost to the bone, and the blood spurted out in streams. McTevish never uttered a word. At the same instant that his own leg was cut he gave Grabby what is known as a "sole scrape." Beginning at the instep and ending just below the knee-pan, Grabby's left shin was scraped almost clear of skin. Both men were evidently in pain and angry. They kicked and countered a dozen times again without doing any damage. Then Grabby, by some mishap, lost his hold on his opponent's shoulder-strap. In attempting to grasp it again he lifted his eyes for a moment, and before he could recover himself the calves of both his legs were laid open by a "double-foot" kick. In return for this he succeeded in delivering a terrific kick on McTevish's knee, causing him to drop to the ground like a log, pulling the other kicker on top of him. The seconds rushed forward and separated the men and took them to their corners to bind up the wounds. The first "go" or round occupied sixteen minutes.

When the call of "purr" came again the "purrers" hobbled to the center and took another hold. They were, indeed, a pitiable-looking pair. McTevish's legs, although bound up in plaster, were bleeding freely, and the exposed places looked like beefsteak. His opponent's shins had been both scraped clean of the flesh and the blood was oozing out from between the strips of plaster. Without any preliminary sparring Grabby made a vicious straight kick at his opponent's lame knee, bringing him to grass again before he had time to think. Just at that moment a commotion was heard in the bar-room, and the outside watcher came to the door to say that a young man had just arrived in a carriage who demanded admittance. Although the late visitor presented a ticket the sentinel was afraid to admit him. The spectators, having been worked into a high state of excitement, were anxious for the horrible sport to go on, and yelled in unison to let the man in if he had a ticket. The young man entered. He forced his way through the crowd just as McTevish had fallen. In another instant he had pushed his way to the side of the two men, and made a savage scratch at Grabby's face and then spat at him. The whole thing was done so quickly that the spectators were spellbound with astonishment. The referee rushed forward and seized the young man by the throat. This action caused the visitor's hat to fall off and down over his shoulders streamed a woman's long hair. "My God!" exclaimed Grabby, giving one look, "it's my wife." "Yes," replied the little woman pluckily, so well disguised, "and for tuppence I'd 'ave the 'ole of you taken in charge. I couldn't find the place or I'd been 'ere in time to stop you." Grabby almost went to his knees to beg that his friends should not be arrested. The rest of the men pleaded that they might not be exposed, and after ten minutes' argument, finding that she had arrived too late, Mrs. Grabby reluctantly consented to go home with her husband and not interfere. McTevish was taken care of by his friends, and had his wounds dressed. Although no bones are broken neither of the men will be able to work for at least a week. The stakes were evenly divided.—*Philadelphia Cor. N. Y. Mercury.*

Iron County Register (USA), 8th September 1883

I do not know how much of this is true, or reported accurately. McTevish is not the most typical of Welsh surnames, and Grabby sounds more like a character from a dubious 1970s sitcom. However,

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it is interesting to read that at least one of the clogs had hobnails rather than clog irons or caulkers on the soles. It might not have been worth importing clog irons from Britain, and there might not have been enough demand in the States to justify making them locally.

Reports of the clog fight were included in some newspapers far from the United States. This abbreviated report appeared in a New Zealand newspaper:

A most brutal "purring" or kicking match came off at Philadelphia, U.S., on July 13, between McTevish and Grabby, two well-known, "purrers." At 1.30 o'clock the men began to get ready. Each was provided with knee breeches, undershirts and shoulder straps and elbow tugs, like those used in collar and elbow wrestling. McTevish's clogs were hobnailed, with pointed toes, and fastened with leather thongs. Grabby's footgear was almost similar, excepting that the toes of his clogs turned up a trifle more, and were, if anything, a little sharper. At two o'clock, the men having submitted their feet for inspection, to show that there were no protruding nails, James gave the word to "pur !" Grabby advanced cautiously and grasped the shoulder straps, and then began the most brutal and savage contest that two men could engage in. For fully five minutes they sparred with their feet in a manner that was simply wonderful. Blows were countered and returned with the same skill and rapidity as shown by men fighting with their fists. Not once in that time did either man more than touch his opponent's skin. Then McTevish, taking a firmer hold on his opponent's collar, lifted his left foot, and, after keeping poised for a moment, made a straight "toe kick" for his opponent's knee. Grabby deftly avoided the blow by straddling his legs far apart, and then, with almost inconceivable quickness, brought his left foot around and caught McTevish on the outside of the right calf, the flesh was laid open almost to the bone, and the blood spouted out in streams. McTevish never uttered a word. At the same instant that his own leg was cut, he gave Grabby what is known as a "sole scrape." Beginning at the instep and ending just below the knee-pan, Grabby's left shin was scraped almost clear of skin. At this juncture a young man pushed his way to the side of the two men, and made a savage scratch at Grabby's face. The whole thing was done so quickly that the spectators were spellbound with astonishment. The referee rushed forward and seized the young man by the throat. This action caused the visitor's hat to fall off; and down over his shoulders streamed a woman's long hair. "'By Jove !'" exclaimed Grabby, giving one look, "It's my wife." "Yes," replied the little woman pluckily, so well disguised, " and for tuppence I'd 'ave the 'ole of you taken in charge." Grabby then walked off as quiet as a lamb.

Thames Star (New Zealand), 28th September 1883

Welcome back to those readers who preferred not to read how Lancashire's barbaric "martial art" continued in the United States. From now onwards I will discuss only clog making and clog dancing. This second interview is with a Lancashire-born clog maker in New York.

THE CLOG BUSINESS 1N 1884.

A TALK WITH A VETERAN WHO WAS BRED TO THE TRADE IN ENGLAND.

Prevailing styles—Rattles and Jingles—Lotta's 1 1/2's and the 24's for the Big Walk Around—Clogs for Unprofessionals.

The sound of firm, quick blows of a chopping tool struck the reporter's ear as he stepped from Ninth avenue, near Fourteenth street, yesterday, into a long passage between two old

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wooden buildings, and approached an older house in the rear yard. It had been a dwelling years ago. Through an open door the bent form and silvered head of an old man were seen in the middle of a rear apartment that had been a bedroom. The old man was leaning over a chopping block, and while his left hand held upon the block a piece of wood, a hatchet in his right hand made big shavings fly from the stick. The floor was covered with them. Leaning against the walls on every side of the room were hard maple planks two inches thick. Pieces a foot long, cut from the planks, were on the floor at the chopper's left hand. As fast as he cut pieces to the shape that suited him he tossed them on a pile of similar chunks of wood. A glance at the pile showed that each one bore a faint resemblance to a wooden foot cut off at the instep.

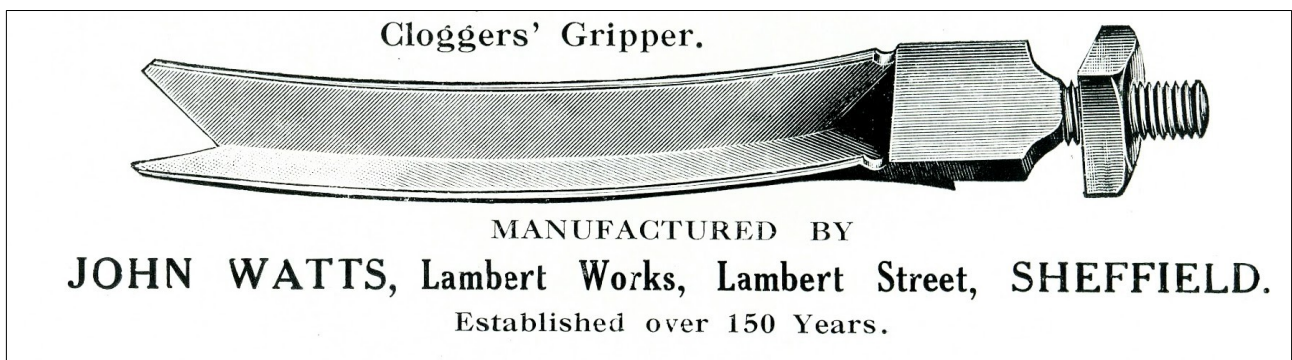
"I am over three score and ten years old," said the old man, straightening up and turning a fresh, clear complexion, a bright eye, and a sturdy form toward the reporter, and giving his hand a hearty grip. His face was round and full, his movements were active, and his manner was cheerful. "Since I was a boy," he continued, "I have been making dancing clogs. Two or three years ago I reckoned up the number I had then made, and it amounted to over 13,000 pairs. My father taught me the trade in Lee [sic], Lancashire, England, and his father taught him the trade. So far as I have been able to find out, the manufacture of dancing clogs as a trade by itself has flourished about 160 years [from circa 1720]. I came from my home in England to New York in 1841, and, as I did not know anybody here, I made ordinary boots and shoes for a living. About thirty years ago I switched off to this business exclusively, and have been pegging away at that block ever since. It seems to have been pretty healthy work ? For almost thirty years I have worked in this very room.

"Old as I am," the clog manufacturer continued, "I enjoy no better fun than seeing a good clog dance, hearing the rattle of the wooden soles, and looking out to see how my work stands the rough usage the dancers give their shoes nowadays. They are a more athletic class of men than they used to be in England when I was a boy. In fact, both English and American dancers have changed their style since that time. English artists then cultivated a quiet movement of the foot, giving with toes and heels as many taps on the stage as possible while keeping time with the music. The performance appealed mainly to the ear. Americans, on the other hand, were less rigid in body and more agile and graceful in throwing themselves around the stage. Their performance addressed itself to the eye as well as to the ear. It grew to be a favorite performance of American clog dancers in variety shows, especially in the Bowery, to mimic the English style on the stage and follow the performance with a comparison with the American style. Now, however, you don't see such performances, because the English have learned the dash and swing of the American style, and the Americans have acquired some of the quiet repose of the English, and the whole business of clog dancing is now polished down to a science. This is one of the good results of American minstrels going to England and English clog dancers coming to New York.

"But I will finish off a wooden sole for you," the old artisan went on. He picked up one of the wooden blocks which had been through the hatchet process and led the way to the front room, where on a low bench, was a long knife fastened by an iron loop at one end to the bench, so that it would play freely. It was two foot long, three inches wide, half an inch thick, and as keen as a razor. [Knife number 3 in the *Introduction*.] Seizing the wooden foot in his left hand, and resting first one end and then the other under the middle of the knife, the workman, with his right hand at the end of the knife, raised it and sliced off slabs of wood.

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The wonder was to see the deftness with which, by a twist of his wrist, the knife turned off the heel, a quadrant first on one side, then a quadrant on the other. Then the toe was rounded off in a similar way. The sole was left flat, but the shank had to be hollowed out. With a saw the side of the heel toward the toe was sawed square across the sole, and then the sole was shaved down to the proper proportion. Though the work was done with great rapidity, yet the sole was seen to be for the right foot when it was examined. Then for the large knife was substituted a curved knife, which described a segment of a small circle. "This is the gouge," he said. [Knife number 2, also known as the "hollower".] With it the upper side of the sole was made curving and as smooth as glass for the foot. "Clogs are never lined," he said. Finally a third knife with a V-shaped edge was used to groove the sides of the sole. [Knife number 1, the "gripper".] "That's where the leather is to be fastened to the wood with tacks," the shoemaker said. Then he tossed the finished article to the reported for his admiration, and said: "I'd like to see any machine turn out so good an article."



"Are there fashions in dancing clogs?" he was asked.

"Black clogs," he replied, "are now more in demand than ever before. When colors are used they are pronounced. Red and blue are frequently ordered. Just now gold leather and silver leather is a passing notion. This is expensive for the cloggers, as the skins are very small and are of genuine kid. They must be strong to stand the jumping around now in vogue. Some dance artists demand trimmings in the most fanciful style on the toes and around the ankles and over the insteps. The prices run from \$5 for kip leather to \$4 for plain morocco; \$5.50 for gold or silver leather and \$7.50 for the same trimmed, while spring clogs, Oxford cut, cost \$6.50, and Balmoral spring clogs, trimmed, from \$9.50 to \$10.50, The spring clogs are made with a stiff leather shank, so that the wooden soles get a spring and a louder clap on the floor when the foot is shaken. It its an invention comparatively recent."

"How are the jingles put on ?"

"I keep to the old practice of digging a round hole in the heel and setting an old-fashioned copper cent in so that its flat side is flush with the surface of the wooden heel. Then it is fastened through the middle with a screw, and is left to play loosely in the socket."

"Where do you get the pennies now that there are so few in circulation ?"

"Few in circulation, did you say? Go to a candy store where children hover around and leave your name. Call there in a few days and they'll have a pint pot full for you."

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"Any other material wool for rattles?"

"Yes, a piece of brass, usually circular, is set into the heel. The brass has a heart-shaped depression, and into the cavity is set a small flat piece, so that it is flush with the surrounding and underlying piece of brass. The one piece of metal stamped against the other by the dancer gives a clicking sound. However, jingles and rattles are little used just now."

"Do you keep clogs in stock?"

"Oh, yes. I send them to Boston and Chicago dealers, while single orders from dancers come front all over the United States. Of all places outside of the great cities Colorado is the best field for the clog trade. Anybody can send a measure for clogs by placing each foot on a paper and marking around it with a pencil. One rule I stick to is that I never send my merchandise collect on delivery. The profession are such rovers that my packages don't find them."

SONG AND DANCE SHOES.—BOXING CLOVES.

LANCASHIRE AND OTHER CLOGS, ALL sizes; Tights, Wigs, Spangles, Gold and Silver Laces, Tambourines, Banjos, FALSE STONE JEWELRY for make-up, and everything for Minstrels and Theaters. WE SEND BY MAIL OR C. O. D. As our goods come direct from Europe, we defy competition in the United States. Send for prices NATHAN JOSEPH, 641 Clay street, San Francisco, Cal. a7-tfWS

"Did you make clogs for the celebrated dancers now passed from the stage?"

The old man pulled some yellow account books out of a drawer and turned over the leaves. He read aloud some names. There were the Chapman sisters in 1867, and

Miss Eva Western and Billy Ashcroft. "Here," he said, "are Annie Gibbons, Nelly Howard, Mlle. Augusta, and Cooper and Field, a famous pair of clogs. Here, in 1869 Miss Lotta orders a pair of black morocco clogs with rattles, size 1½. Here, too, is Lydia Thompson's name."

Song and Dance Shoes,

LANCASHIRE AND OTHER CLOGS, ALL sizes; Tights, Wigs, Spangles, Gold and Silver Laces, Tamborines, Banjos, FALSE STONE JEWELRY for make-up, and everything for Minstrels and Theaters. WE SEND BY MAIL OR C. O. D. As our goods come direct from Europe, we defy competition in the United States. Send for prices. NATHAN JOSEPH, 641 Clay street, San Francisco, Cal. se8-lyd&w

"What was the smallest pair of clogs you ever made?"

"Miss Ada Newcomb of Detroit, Miss Jennie Benson, and Marie Zoel of Denver have each had number 12, children's size."

"What are the largest?"

"Cooper, Field, and Kelly, once famous dancers, got three pairs of number 24s for an 'Ole John Brown' walk round."

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"Are clogs worn by any but dancers?"

"Yes; I keep them in stock for tanners and dyers. Shoe clogs cost, from sizes 8 to 11, \$2.50 a pair, and from sizes 12 to 14 \$2 75 a pair. I've known a pair to last over five years."

PIPER'S OPERA HOUSE.
JOHN PIPER.....Proprietor and Manager.
GEORGE H. COESStage Manager.
GRAND OPENING NIGHT,
Thursday Evening, October 7th,
WITH THE GREATEST
VARIETY COMBINATION
Ever organized on the Pacific coast.
The following Talented Artistes are engaged
and will appear nightly in a Programme CO-
LOSSAL IN EXTENT and UNSURPASSED
IN VERSATILITY:
THE PIXLEY SISTERS,
(Misses Annie and Minnie.)
MISS MAGGIE and
MASTER JAMES MOORE.
MESDAMES BLANCHE and ESTELLE,
MISS CARRIE SIMONDS,
MISS KATIE ROSA,
MR. ADD WEAVER,
The great Dutch and Irish Comedian and
Songster.
BILLY ASHCROFT,
Champion Clog, Song and Dance man of the
world.
LEW RATTLER,
Ethiopian Comedian and Burlesque Actor.
FRED SPRUNG,
Basso, Banjoist and Versatile Performer.
GEORGE H. COES,
Interlocutor, Banjoist and Balladist.
Together with a **FULL AND EFFICIENT**
ORCHESTRA and CORPS DE BALLET.
Everything New and Inspiring.
No Advance in Prices—The same as
heretofore.
Doors open at 7 o'clock; curtain rises at 8
o'clock, precisely.
GRAND MATINSE on Saturday afternoon,
for the accommodation of Ladies and Children.
Doors open at 1 o'clock; Performance to com-
mence at 2 o'clock.

The Sun (USA), 20th July 1884

The two advertisements on the previous page, placed by Nathan Joseph of San Francisco, are from *Sacramento Daily Record-Union* (15th August 1883) and *Eureka Daily Sentinel* (14th December 1883). They demonstrate the type of show business suppliers selling Lancashire clogs by mail order around the time the two Lancastrian cloggers were making clogs in the USA.

The advertisement to the left is from *Gold Hill Daily News* (6th October 1869), and it lists Billy Ashcroft, Champion Clog, Song and Dance man of the world. Ashcroft was said to have purchased dancing clogs from the New York clogger. He was not alone in claiming to be champion clog dancer of the world in the 1860s. A couple of decades before Dan Leno won what was supposedly the first world championship in an English music hall in 1880, there was a succession of clog dancers touring the United States claiming to be world champion, some of whom were British or Irish.

The article includes a number of interesting points, such as the use of maple wood to make the clog soles. Furthermore, though the clogger (from Leigh, not Lee) was by no means a historian, he placed the origins of clog dancing in the early eighteenth century – long before the Industrial Revolution in Britain – and researchers have identified performances of wooden shoe dances in British theatres around that time, which tends to suggest that his belief had some basis.

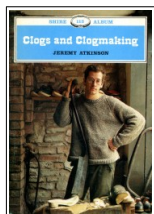
The description of the clogger making the soles is more detailed than usually found in a newspaper, and confirms the use of the three cloggers' knives which British clog makers would employ when making soles.

Of the dancers named by the clogger, I am familiar with Lydia Thompson, well-known in England, and I have started researching Billy Ashcroft. I will look at the others in time.

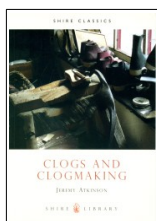
I am now drawing the line under this piece of work until I have completed work on other projects, but I hope to return to it in the future.

Further Reading

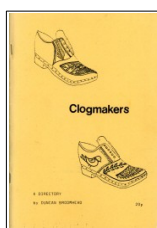
(English language titles only)



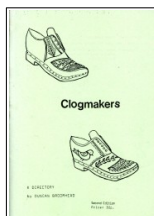
Atkinson, Jeremy *Clogs and Clogmaking*, Aylesbury, 1984. Written by an active clog maker, who specialises in making clog soles the traditional way, with cloggers' knives. Well-illustrated with black and white photographs, it includes a brief list of other clog makers.



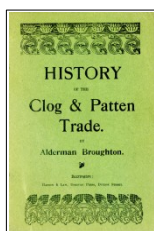
Atkinson, Jeremy *Clogs and Clogmaking*, Botley, 2008. Republished by Shire Books, the 2008 edition no longer includes the list of other clog makers, but there is a list of museums to visit which have collections relevant to clog making.



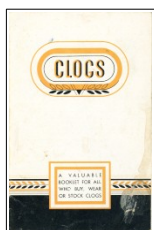
Broomhead, Duncan, *Clogmakers – A Directory*, Manchester, March 1983. A directory of British clog makers identified as being active in the early 1980s, together with some no longer in the trade but who were known within recent memory. Useful illustrations of clog crimps (patterns in the leather uppers).



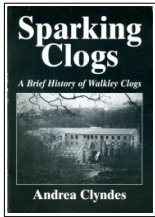
Broomhead, Duncan, *Clogmakers – A Directory*, Manchester, May 1983. An updated edition of the directory with additional illustrations. Both editions are available free of charge as PDF documents. See below for details of availability.



Broughton, Alderman Thomas, *History of the Clog & Patten Trade* Accrington, c1899. Includes an essay by clogger James Butterworth of Manchester. Broughton's booklet endorsed the Flemish weavers origins myth. It includes advertisements for businesses involved in the clog trade, including suppliers of clog blocks, leather, clasps, irons and tools.



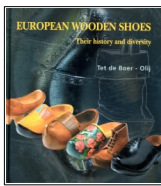
Clog Publicity Association, *Clogs*, Hebden Bridge, 1950s. An illustrated booklet for use by cloggers to promote clog wearing. Shows the clog styles available from many cloggers, and suggests where they should be worn. No publication date, but approximately 1950s.



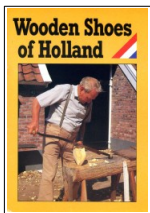
Clyndes, Andrea, *Sparking Clogs – A Brief History of Walkley Clogs*, Todmorden, 1997. Illustrated with black and white photographs. The history of the Hebden Bridge clog sole works from John Maude, via Frank Walkley, to the new management of the 1990s.



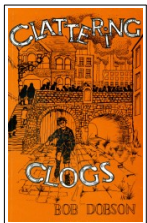
Colne Valley Museum, *The Clog Maker – An illustrated account of Clog Making in Yorkshire and Lancashire around 1900*, Golcar, undated. Illustrations show how a clogger would carve clog soles and make a pair of clogs. Still available from the museum. Check opening times online or via Facebook.



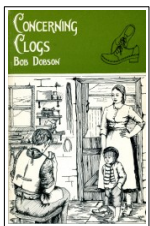
de Boer-Olij, Tet, *European Wooden Shoes – Their history and diversity*, The Netherlands, 2002. Illustrated with colour and black and white photographs, and drawings, this hardback was published by a Dutch klompenmuseum. Wooden shoes from many European countries, including England, are discussed.



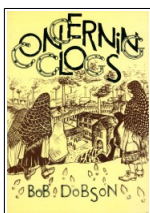
Dendermonde, Max and Scholten, Herman, *Wooden Shoes of Holland*, The Netherlands, undated. Illustrated with colour photographs and line drawings, this booklet shows the making of Dutch klompen by traditional and modern methods.



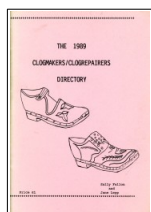
Dobson, Bob, *Clattering Clogs*, Blackpool, 1981. An informative and entertaining book, illustrated with black and white photographs. Includes lists of clog dance teachers and clog makers current at the time of publication.



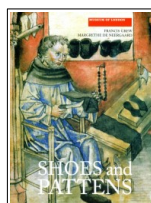
Dobson, Bob, *Concerning Clogs*, Clapham (Yorkshire), 1979. A well-researched and illustrated history of clog making, which rejects the old myth that Lancashire clogs were inspired by wooden shoes worn by Flemish weavers.



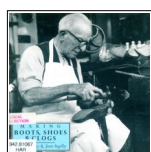
Dobson, Bob, *Concerning Clogs*, Blackpool, 1993. An update to the 1979 edition, which includes lists of the cloggers trading in the early 1990s, clog dance teachers, and teams which performed in clogs, whether clog dancers, North West Morris dancers, or performers of other styles. A useful historical record.



Fallon, Sally and Lepp, Jane, *The 1989 Clogmakers/Clogrepairers Directory*, Cheshire, 1989. An updated version of the directory first compiled by Duncan Broomhead in 1983. By 1989 a number of cloggers listed by Broomhead in 1983 were no longer in business.



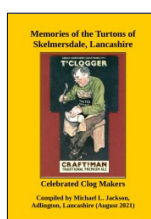
Grew, Francis and de Neergaard Margrethe, *Shoes and Pattens*, Woodbridge, 2006. First published in 1988, this includes black and white photographs and drawings of pattens, believed to be the forerunners of wooden soled clogs.



Hartley, Marie and Ingilby, Joan, *Making Boots, Shoes & Clogs*, Otley, 1997. Illustrated with old and contemporary black and white photographs of clog making, including the Nelsons of Settle, Yorkshire.



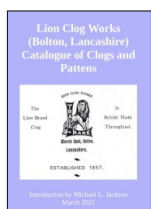
Jackson, Michael L., *Clog Makers to the Stars*, Adlington (Lancashire), 2021. The history of the clog-making Hallam family of Wigan, Lancashire, some of whom moved to London and produced clogs for the stars of the day.



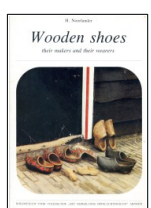
Jackson, Michael L., *Memories of the Turtons of Skelmersdale, Lancashire – Celebrated Clog Makers*, Adlington (Lancashire), 2021. Memories of Bill, Yvonne, and Sandra Turton, probably the best-known clog makers in Lancashire in the late twentieth century. Illustrated with black and white photographs.



Jenkins, J. Geraint, *Clog Making* (Woodworker magazine article), London, 1962. A short article explaining the use of cloggers' knives to make clog soles. Illustrated with black and white photographs.



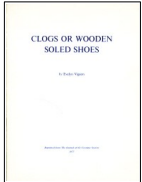
Lion Clog Works (Bolton) and Jackson, Michael L., *Retail Clog Catalogue*, Bolton 1920s. A catalogue of clogs made by the Lion Clog Works, together with a history of clog makers in Church bank, Bolton. Available free of charge as a PDF. See below for details of availability.



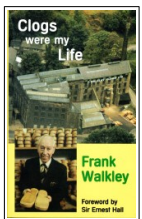
Noorlander, H., *Wooden shoes – their makers and their wearers*, Arnhem, 1978. Illustrated with black and white photographs and drawings. Covers the history of wooden shoes in the Netherlands and other European countries, including England.



Sommerfeld, Adolf, *History of footwear with wooden soles*, Berlin, 1940. A short illustrated history of pattens and clogs republished as a pamphlet by the Klompenmuseum in the Netherlands. In addition to European wooden shoes, footwear in Syria, Korea, and Japan is discussed.



Vigeon, Evelyn, *Clogs or Wooden Soled Shoes*, Journal of the Costume Society, 1977. Black and white photographs and drawings. An excellent history of the development of clogs in Britain. Vigeon rejects the myth that clogs were inspired by the wooden shoes of Flemish weavers.



Walkley, Frank, *Clogs Were My Life*, Lewes, 1998. Frank Walkley's autobiography gives the history of his clog business into the 1980s, and gives an impression of the clog making trade at that time. Walkley is dismissive of 'one man band' rival clog makers.



Williams, Launcelot, *The Old Art of Clogging (Lancashire Life article)*, Manchester, 1953. A short article about the display of clogger's tools in the Castle Museum, York, and an explanation of how clogs were made entirely by hand, largely a lost art by the 1950s.

Titles by year of publication

- c1899 **Broughton, Alderman Thomas**, *History of the Clog & Patten Trade* Accrington.
- 1940 **Sommerfield, Adolf**, *History of footwear with wooden soles*, Berlin.
- 1950s **Clog Publicity Association**, *Clogs*, Hebden Bridge.
- 1953 **Williams, Launcelot**, *The Old Art of Clogging (Lancashire Life article)*, Manchester.
- 1962 **Jenkins, J. Geraint**, *Clog Making (Woodworker magazine article)*, London.
- 1977 **Vigeon, Evelyn**, *Clogs or Wooden Soled Shoes*, Journal of the Costume Society.
- 1978 **Noorlander, H.**, *Wooden shoes – their makers and their wearers*, Arnhem
- 1979 **Dobson, Bob**, *Concerning Clogs*, Clapham (Yorkshire).
- 1981 **Dobson, Bob**, *Clattering Clogs*, Blackpool.
- 1983 **Broomhead, Duncan**, *Clogmakers – A Directory*, Manchester.
- 1984 **Atkinson, Jeremy** *Clogs and Clogmaking*, Aylesbury.
- 1989 **Fallon, Sally and Lepp, Jane**, *The 1989 Clogmakers/Clogrepairers Directory*, Cheshire.
- 1993 **Dobson, Bob**, *Concerning Clogs*, Blackpool.
- 1997 **Clyndes, Andrea**, *Sparking Clogs – A Brief History of Walkley Clogs*, Todmorden.
- 1997 **Hartley, Marie and Ingilby, Joan**, *Making Boots, Shoes & Clogs*, Otley.
- 1998 **Walkley, Frank**, *Clogs Were My Life*, Lewes.
- 2002 **de Boer, Tet**, *European Wooden Shoes – Their history and diversity*, The Netherlands.
- 2006 **Grew, Francis and de Neergaard Margrethe**, *Shoes and Pattens*, Woodbridge.

2008 **Atkinson, Jeremy**, *Clogs and Clogmaking*, Botley.

2021 **Jackson, Michael L.**, *Memories of the Turtons of Skelmersdale, Lancashire – Celebrated Clog Makers*, Adlington (Lancashire)

2021 **Jackson, Michael L.**, *Clog Makers to the Stars*, Adlington (Lancashire)

Undated

Colne Valley Museum, *The Clog Maker*, Golcar, possibly 1990s.

Dendermonde, Max and Scholten, Herman, *Wooden Shoes of Holland*, The Netherlands.

Availability of free PDF editions

A number of the publications are either out of copyright, or their authors have given permission for them to be distributed as PDFs.

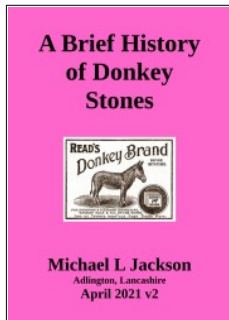
Some have been made available in Facebook groups, but only for downloading by group members. Copies can be made available on request by e-mail. Please submit a request via the Facebook page of **Seven Stars Sword and Step Dancers**, which is found at

<https://www.facebook.com/7StarsSwordandStep>

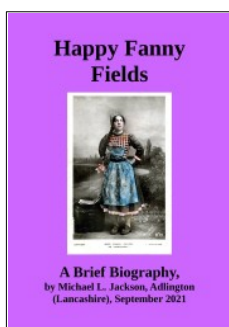
This page currently has links to hundreds of Google Photos albums of photographs of clogs, and images of clog-related documents. ‘Like’ the page to see notifications of new material added to it.

Other Titles by Michael L. Jackson

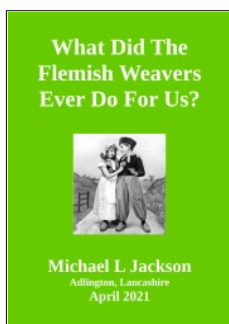
(Books not listed with titles about clogs and clog making)



Jackson, Michael L., *A Brief History of Donkey Stones*, Adlington (Lancashire), 2021. Rubbing stones used to whiten doorsteps and window sills were often called “donkey stones” after Read’s Donkey Brand products. This book looks at the history of the Reads of Manchester, and other rubbing stone makers.



Jackson, Michael L., *Happy Fanny Fields*, Adlington (Lancashire), 2021. A brief biography of American comedienne, singer, and clog dancer Miss Fanny Fields, generally known as “Happy”. She performed in Britain and Ireland from 1901 to 1913, often performing as a Dutch character wearing clogs. In 1913 she returned to America to marry, and retired from the stage. An updated edition of this volume is in preparation it will discuss Fields’ predecessors, rivals, and successors, and the history of Dutch impersonation.



Jackson, Michael L., *What Did The Flemish Weavers Ever Do For Us?*, Adlington (Lancashire), 2021. For nearly 200 years it has been claimed that Flemish weavers settled in Lancashire, sometimes specifically Bolton, in 1337, and introduced innovations such as the wearing of wooden shoes. The claim is still made on some websites. This book investigates the origins of the story, and considers the evidence for it.

These titles are all available as free PDFs. They have been posted in Facebook groups, and have been provided to relevant libraries and archives.